

MUSICAL FOUNTAIN

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XI.—NO. 10.

NEW YORK, WEDNESDAY, SEPTEMBER 9, 1885.

WHOLE NO. 291.



MARY ANDERSON.

THE MUSICAL COURIER.

- A WEEKLY PAPER -

DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED 1880.

Subscription (including postage) invariably in advance
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

PER INCH.

Three Months.....\$30.00 | Nine Months.....\$60.00
Six Months.....40.00 | Twelve Months.....80.00

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money order.

NEW YORK, WEDNESDAY, SEPTEMBER 9, 1885.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM.

Editors and Proprietors.

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Managing Editor.

Office: No. 25 East Fourteenth Street, New York.

Western Office: 8 Lakeside Bldg, Chicago, P. G. MONROE, Gen'l Man.

Philadelphia Office: 150 South Fourth St., F. VIENNOT, Manager.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past five and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Ivan E. Morawski,	William Mason,
Sembrich,	Clara Morris,	P. S. Gilmore,
Christine Nilsson,	Mary Anderson,	Neupert,
Scalchi,	Sara Jewett,	Hubert de Blanck,
Trebelli,	Rose Coglian,	Dr. Louis Maas,
Marie Roze,	Chas. R. Thorne, Jr.,	Max Bruch,
Anna de Bellocca,	Kate Claxton,	L. G. Gottschalk,
Etelka Gerster,	Maude Granger,	Antoine de Kontski,
Nordica,	Fanny Davenport,	S. B. Mills,
Josephine Yorke,	Janauscheck,	E. M. Bowman,
Emilie Ambre,	Genevieve Ward,	Otto Bendix,
Emma Thursby,	May Fielding,	W. H. Sherwood,
Teresa Carreno,	Ellen Montejo,	Stagno,
Kellogg, Clara L.,—a,	Lilian Olcott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvini,
Materna,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	Lester Wallack,
Annie Louise Cary,	Dr. Damsch,	McKee Rankin,
Emily Winant,	Campanini,	Boucault,
Lena Little,	Guadagnini,	Osmond Tearle,
Murio-Celli,	Constantin Sternberg,	Lawrence Barrett,
Chatterton-Bohrer,	Dengremont,	Rossi,
Mme. Fernandez,	Galassi,	Stuart Robson,
Lotta,	Hana Balatka,	James Lewis,
Minnie Palmer,	Arbuckle,	Edwin Booth,
Donaldi,	Liberati,	Max Treumann,
Marie Louise Dotti,	Ferranti,	C. A. Cappa,
Geistinger,	Anton Rubinstein,	Montegriffo,
Furch-Madi,—a,	Del Puente,	Mrs. Helen Ames,
Catherine Lewis,	Joseffy,	Marie Litta,
Zélie de Lussan,	Mme. Julia Rive-Kieg,	Emil Scaria,
Blanche Roosevelt,	Hope Glenn,	Hermann Winkelmann,
Sarah Bernhardt,	Louis Blumenberg,	Donizetti,
Titus d'Ernesti,	Frank Vander Stucken,	William W. Gilchrist,
Mr. & Mrs. Geo. Henschel,	Frederic Grant Gleason,	Ferranti,
Charles M. Schmitz,	Ferdinand von Hiller,	Johannes Brahms,
Friedrich von Flotow,	Robert Volkmann,	Meyerbeer,
Franz Lachner,	Julius Rietz,	Moritz Moszkowski,
Heinrich Marschner,	Max Heinrich,	Anna Louise Tanner,
Frederick Lax,	E. A. Lefebvre,	Filoteo Greco,
Nestore Calvano,	Ovide Musan,	Wilhelm Junck,
William Courtney,	Anton Udvardi,	Fannie Hirsch,
Josef Staudigl,	Alcun Blum,	Michael Banner,
Lulu Veling,	Joseph Koegel,	Dr. S. N. Penfield,
Florence Clinton-Sutro,	Dr. José Godoy,	F. W. Riesberg,
Calliza Lavallée,	Carlyle Petersilea,	Emmons Hamlin,
Clarence Eddy,	Carl Retter,	Otto Sutro,
Franz Abt,	George Geminder,	Carl Faeltten,
Fannie Bloomfield,	Emil Liebling,	Belle Cole,
S. E. Jacobsohn,	Van Zandt,	Carl Millocker.

IN an advertisement which appeared in the New York Herald last Sunday, it is announced by "Dr." E. Eberhard that the Grand Conservatory of New York has among the "professors for the piano department," F. W. Riesberg. This may be so. However, Mr. F. W. Riesberg has been residing in Erie, Pa., for some time, and has a large class of pupils in that place. He is not ubiquitous and cannot be giving lessons both in New York and in Erie at the same time. William Junck is also announced as a violin professor at the same conservatory. Mr. William Junck, the violinist, who formerly resided in New York, is director of a German singing society at Evansville, Ind.

THE London Figaro, like the level-headed keen-eyed journal that it is, accepts our good-humored remarks about the strong infusion of the foreign element in the Birmingham festival forces as containing a just criticism. It sets down THE MUSICAL COURIER as "one of the most intelligent and outspoken papers published in New York," then quotes our recent editorial on the subject and adds: "The taunt, let us in all due humility confess, is not altogether unjust." Let us add a word of explanation: We did not intend to taunt England for calling in the help of foreign musicians, but only to castigate the foolish Mr. Bennett for his flings at America, which we are confident were inspired by Herr Beckmeser, and to show up the addelepted nonsense which The Daily Telegraph's critic indulged in when he spoke of the fear felt by the Germans here that English musicians would soon drive them out. See, friend Cherubino?

WILL Madame Patti return to America next season?

The diva herself and her manager answered the question in the negative, with much emphasis, during her last engagement here. THE MUSICAL COURIER has intimated that she will, and we do not see any reason for changing our mind on the subject. The logic of events will drive her to America. With all the talk of managerial hard times, this country is still the Eldorado of musical and dramatic artists. Besides, Italian opera refuses to be aroused from its somnolency in Europe. Madame Patti has already found a good excuse for coming, in spite of her farewells: She is afraid of the cholera, and has relinquished her Madrid engagement for that reason. By the time she gets ready to start she may abandon the Paris scheme on the same plea. We are inclined to think that the London Figaro states the case pretty accurately when it says:

Although the statement, for obvious reasons, may be contradicted, it is not by any means improbable that Madame Patti may, before the next London season, take yet another farewell of America. * * * There is a talk about Scandinavian and German tours, but American dollars are heavier than German "marks" or Scandinavian "crowns" (a crown being worth less than elevenpence), and our friends across the Atlantic have, it is believed by star artists, not yet reached the bottom of their money bags.

ALL published statements about the honorarium received by distinguished actors and singers must be taken with a liberal allowance, but there is a pretty decrescendo in the Patti figures which is significant and accounts in a great measure for the opinions expressed in the preceding paragraph. Here they are: United States, 1883-84, £1,080 per night; United States, 1884-85, £800 per night; Covent Garden, last month, £500 per night; projected engagement at the Grand Opéra, Paris, £480 per night.

MONDAY'S mail brought us the following letter from St. Louis:

St. Louis, September 5, 1885.

From THE MUSICAL COURIER, September 2.

Nilsson's concert tour in Scandinavia opens at Bergen, Norway, on August 24. She will give three concerts at the Musical Academy, in Stockholm, in September. Marchesi says that Nilsson's voice is gone, and so it was when she last sang here.

We heard Nilsson sing not two years ago. If her voice was then gone (her voice of earlier years), she had certainly found a remarkably good one to take the place of. We read THE MUSICAL COURIER regularly, and notice every little while that it has a fling at Nilsson. There is a suspicion that the editor of that paper does not exactly like the Swedish singer.

H. E. PRATT.

The editor of THE MUSICAL COURIER never indulges in any flings at anybody, but always writes the truth in the interests of the art of music, and therefore he invariably states, whenever the occasion presents itself, that the prima donna So and so, or the tenor So and so, has lost her or his voice if such is the case. For several years past it has become evident to the musical world that among those singers who could no longer sing in tune and who had to resort to vocal tricks in order to avoid complete failure, there were two prominent examples, the one being Mme. Nilsson, the other Signor Campanini. We are now endorsed by Mme. Marchesi, a most excellent judge, in the first case.

Mme. Nilsson has been singing almost without intermission since 1864, and it is not probable that a human voice, especially when employed in dramatic singing as Nilsson's has been, can possibly endure longer than this length of time. In fact no one with a knowledge of the subject expects the voice to endure the strain longer than in these two instances and there are only a few exceptions in the history of the vocal art to which we can point.

Therefore, when we say that Nilsson cannot sing, we refer to the present or to within the time when her voice

succumbed, and the Nilsson of the past is no more referred to than the La Grange, the Tamberlik or the Clara Louise Kellogg of the past, who all are now passé, but who at one time were remarkable singers.

THEATRE MUSIC.

AT the request of the editor of Scribner's Monthly Theodore Thomas contributed a paper to that magazine in March, 1881, entitled "Musical Possibilities in America." Doubtless many of our readers will recall it and the commotion which it produced, especially by its advocacy of the "fixed do" principle of musical instruction in the common schools. What brings it back to our mind just now is the brief observation which Mr. Thomas made on theatre music: "We had better music in the theatres twenty years ago than at present." Twenty years ago Mr. Thomas had just succeeded in emancipating himself from the drudgery of work in theatrical and operatic orchestras, and as he had had plenty of opportunities for inside study, there can be no doubt that the facts with reference to theatrical music are as he states them.

We can not recall theatre music of New York in the early sixties, but if it was not better than that of to-day it would be difficult indeed even to imagine the depths in which it floundered. Why is it that managers who have so thoroughly learned the lesson of late years that success even with a good play is dependent on lavish stage decorations and generous costuming are still so indifferent to good music? Why was it that Mr. Irving during his American engagements (which we suppose reflected his home convictions) while exercising the most painstaking care with reference to every detail of the play and its upholstery, let fall every other consideration with the curtain at the end of every act? Why was the scene which revealed Louis XI. trembling on his knees with the avenger's dagger at his throat preceded with the overture to "Poet and Peasant," and followed by the march from "Fatiniza"? Why were these irrelevant and disturbing pieces, moreover, played by a band in the composition of which every known rule of tonal balance and dynamic proportion was violated? Why in our theatre orchestras, from the best to the worst (except occasionally when an operetta compels a change), is a blatant cornet set against two or three violins, a vulgar-toned trombone permitted to drown a single 'cello, while an ear-piercing piccolo keeps our teeth continually on edge? Why in the choice of the music (we call it music by courtesy) and the manner of its performance is everything done to dissipate the impressions made by the drama and drive everybody afflicted with sensitive ears out of the audience-room at the end of every act until the curtain is rung up again? Is it not time that somebody tried the experiment of fitting the selections to the play and of placing in the orchestral chairs a properly equipped and balanced band? Would it not in the end prove more attractive than liveried ushers and chromo-lithographed souvenirs?

We wish the experiment would be made. Commenting on this subject some time ago, The Tribune said:

There is nothing that can sooner efface the effect upon the audience of a strong dramatic situation than the vulgar flaring of an ill-composed orchestra the moment the veil is drawn over the mimic world on the stage. Nine times out of ten even so magnetic an actor as Mr. Irving is obliged to reconquer his audience with the beginning of every act. If left to themselves the criticism which audiences indulge after the fall of the curtain might keep their minds keyed up to the pitch of the just-ended scene, but let them listen for a moment to the music and the impressions made by the artist and the writer vanish like smoke. For that they shall be obliterated completely seems to be the fixed determination of all orchestra leaders. These men seem to be guided by only one principle, which is that every scene of sombre color must be followed by bright, careless, flippant music—generally a waltz or a galop—as if it was imperative that a drastic antidote should be promptly administered after the medicine which has caused the emotional or intellectual spell which was the very aim of the dramatist and actor. Can anything more violently wrong than this be conceived?

We fancy that there would be no difference of opinion, even if the answering of this last question were left to the theatre managers themselves. Who, then, of the present managers will be the first to make the needed reform? Who will consult good taste in the selection of music and a few plain musical principles in the engagement of his band? The lamentable ignorance and indifference of even conscientious and ambitious managers was illustrated last season in the music at the new Lyceum Theatre. There an elaborate and costly contrivance was made to keep the orchestra out of sight, except between the acts, when they appeared on the stage with drawing-room surroundings. Why did not Mr. Mollenhauer take the hint and give drawing-room music instead of presenting an orchestra which was on a lower plane artistically, so far as composition is concerned, than a Coney Island steamboat band? We will hope for something better if this beautiful home of the muses be opened to the public this season.

FRANZ LISZT AND HIS PUPILS.

"Der Grosse Meister" at Home—His Habits
—His Lessons and His Friends—His Life at
Villa D'Este, Tivoli, the Former Home
of Petrarch and Laura and of Tasso
—On the Capitoline Hill in the
City of the Cæsars.

BONA FIDE AND BOGUS "LISZT PUPILS."

(By one of his Pupils at Weimar and Rome.)

(Concluded.)

FAR more delightful even than the summer in Weimar is the sojourn with Liszt in Rome during winter, as the intercourse there, on account of the extremely limited number of pupils (seldom more than four) partakes more of a familiar and family nature. Climbing up the slopes of that lovely Arcadia on the outskirts of the Saline Hills to "olive-clad and thundering Tivoli," and knocking at the high portal, we were regularly twice a week, or even more frequently, admitted by the castellan to the court of the glorious old Villa D'Este, and climbing up the winding spiral staircase, tortuous as a corkscrew, were ushered into the quaint cabinet, where one could picture one's self as a famulus being permitted to enter into the presence of one of those glorious and venerable Florentine sages whose forms are so familiar to lovers of paintings. After the lesson, which was even more interesting and prolonged than the Weimar ones, and after a chatty conversational "pranza" or dinner sitting with the grand poetic figure of the maestro, surrounded by his youthful friends on the spacious altars or lofty terraces of the Villa D'Este, the olive and vine-clad slopes of Tivoli, Frascati and Albano stretching far along the border of the wondrously romantic, gloomy and historic Campagna, St. Peter's and the domes of mighty Rome faintly looming in the distance, the old convent and church on one side and the Villa of Hadrian on the other, calling back a thousand events in history, amidst the booming of the lovely cascades, the statues and temples, in particular the famous Villa D'Este Wolf, with the babes Romulus and Remus peeping through the luxuriant foliage of Mongolii, olives, umbrella pines and cacti, the giant cypress trees, some of them as high as a steeple towering to the glorious sky—there!—one may get nearer the font of inspiration and enthusiasm for the beautiful, absolutely indispensable, to the musician or artist.

He may have a room that very night in which slept Petrarch or Tasso, and on that very terrace Petrarch met Laura and Dante walked with Beatrice. There Scarlatti dwelt occasionally and composed, and among those fountains and leafy bowers have meandered *La Belle Italia's* greatest minds, planning those very works which are now so familiar to the world. There, where far beneath the piping shepherd or goatherd lazily guards his flock, one feels as though one had climbed Olympus or Parnassus and were far away from the busy world in hermit-like and still, luxurious retreat.

In that very medieval cabinet Liszt but lately received the offer of a certain well-known impresari to direct 100 concerts in America, playing compositions of his own, for which he was to receive the modest sum of \$100,000 upon arriving in America and \$100,000 upon leaving this continent, and (if I mistake not) a third sum upon arriving in Europe again, which offer he coolly declined! The music in the neighboring convent is sometimes most exquisite. Liszt is canon of Tivoli and he occasionally directs the music. And such music! Not loud, commonplace screeching, as, alas, too frequently heard, but like the cor angelico, floating like something liquid among the old, musty, vaulted arches. Liszt has an almost electric control over his singers, and to hear some of his austere ecclesiastical compositions sung by his own pupils and singers under his own direction is to hear simply ideal perfection. Niecks, Sala and Haweis, the eminent author-critics, have written most interesting accounts of their visits to Tivoli, and on one occasion Haweis dined there with the maestro and pupils. One plays to Liszt while in Tivoli sometimes for hours, and the whole life has a glamour of poetic romance cast over it that leaves a sensation as of a short stay in an earthly paradise with those who have been so fortunate as to sojourn there for a time.

AN EPISODE FROM THE LIFE OF TWO LISZT PUPILS AT ROME;
HOW A POLISH GIRL PLAYED CHOPIN AT ST. ONOFRIO.

One balmy spring evening a couple of young musicians were loitering on the deserted terrace of the ancient convent of St. Onofrio, in the Trastevere of Rome; they had wandered through the garden, where the monks were lazily digging or chatting beneath the oak planted by Tasso during his stay in this retreat, and where in his little stone amphitheatre (the ruins of which still exist overgrown with moss) St. Philippo Neri taught his children's school, and the two comrades now leaned over the marble parapet inhaling with delight the mingled fragrance from the neighboring villas. The moon was rising over the "Eternal City," through the deep liquid blue of an Italian evening sky, and the sound of the D flat major nocturno of Chopin, exquisitely rendered, floated from a window below—a fitting accompaniment to the

Italian gloaming. As with a longing chord the sweet music melted away, one youth in amazement said to the other, "That's not playing, Arthur, that's feeling! the player, whoever he or she is, has a warm heart for Chopin." "Truly," answered the other, "but hark! the barcarole;" and both listened with bated breath to the yearning pathos of this masterpiece of Chopin's genius as it sprang into life beneath the velvet touch of the invisible master—a living thing. "By the spirit of Tasso, Arthur, that is perfection! We have never heard anything like that! Who can it be? but hush!" and the player, seemingly carried away by the sound of a merry party, with mandolina, chitarra and harp, in the gardens hard by, dashed off with a sparkling vivacity into the fantastic rondeau (after Halévy), and the twinkling feet of Poland's beauties seemed to trip in every measure. Then gliding "mazurka," dashing waltz and rocking "berceuse" followed each other in rapid succession, the expression of the music and performance changing with the spirit of the subject from the stern to the merry, from the graceful to the ponderous, now after thundering the right royal "octave" polonaise and rippling the delicate "swan" étude evidently from memory and with exquisite ease and skill, the player struck the first chord of that wondrous "Dead March" and "finale" to the B minor sonata (which Rubinstein interprets as the soul in its transition state—quasi purgatorio), and the mournful cadences rose and fell in measured sorrow, the very soul of Chopin seeming to breathe its melancholy remonstrance to fate. The player ceased, and only the rustling of the dark olives and cypresses, accompanied by the sleepy murmuring of a fountain near by, was audible, whispering nature's night song. Frate Eusebius, the aged "portiere" of the convent, who was well known to the idlers passing by at the moment, was eagerly accosted by them. "Good Frate, could you tell us who lives in yonder apartments?" "Oh yes, sirs," answered the hoary-headed Frate. "Has the Chopin surprised you as well? There lives a little Polish maiden of fifteen summers, and she has told me the story of my life over and over again with her sweet harmonies. She is a wonder, is it not so?" "Thank you, Frate; she is indeed."

"There now, Arthur, I had a secret certainty that only Polish blood could respond to Chopin's subtle demands on the imagination in such a manner, and see! I was right." Shortly afterwards the treat was repeated amidst the classic temples of Tivoli, and as the spirit of Tasso hovered o'er the former scene, so did the presence of Dante and Petrarch here seem to haunt the scene of their former joys and sorrows. Among the group under the oldest cypress of Italy we saw the austere form of Cardinal Hohenlohe, the poetic head of Chopin's bosom friend and biographer, Franz Liszt, the statesman-artist Von Keudell and the convulsed features of a strange character—a hermit (dwelling in seclusion near the waterfalls)—a Polish political exile half obscured by the deep shadows, as they sat on the ancient stone seats in moody silence, listening to the music of this wondrous chronicler of Poland's woe, oppression and downfall, of her stately history and former grandeur. The thought struck one—there sits the proud prince of the Church next the most successful artist of to-day; pride and diplomacy side by side with exile and misery, and music unites them in a bond of universal brotherhood, touching a common chord in the bosom of each alike.

The little enchantress, Marja Ma—ka by name, had spent the preceding summer in Weimar, and was a pupil of Mikuli, the far-famed Chopin editor, and hailed from Moscow. But her's was a tender, sensitive nature (akin to Chopin's own), which bloomed in sweetest fragrance in secret; with publicity carping critics, and the crowd of silly flatterers inspiration would have vanished and her tender genius have withered. The world may, perhaps, never know that maiden's name, but within that slender form a genius dwelt.

Not less romantic are the charming lessons with Liszt in the residence of Mme. Helbig (whose husband is president of the Roman Archaeological Institute), on the Capitoline Hill, right near the brink of the Eupatrapeja. The balmy air of a Roman spring floating in at the windows—the eye surveying the wonders of the past and present city of the world—the enlivening presence of such men as Sgambati, Pinelli, Mancinelli, Ducci, Ricordi, Prehn, Baron von Keudell (German ambassador), all either worthy pupils or friends of the great master and of Mme. Helbig herself (a Russian princess of high rank), a most versatile lady and a magnificent performer, tend to make those hours jewels to memory dear. The innumerable art soirées at the embassies and in the studios of the foremost painters and sculptors, littered with their curious collections of Etruscan vases, cardinals' chairs of all dates, coins, Venetian glassware, armor, cartoons, fragments of antiques, torsi draperies, rests, easels, casts, and all the paraphernalia of a well-equipped artist's studio in Rome, are most interesting.

There one can meet the keen, searching glance of a Metternich or Arnim or Uxkill-Gyllenband, admire the English noble's stately carriage in Sir Augustus Paget, listen to the ponderous notes of a Sir Herbert Oakeley, drink in the inspired declamations of the queen of tragediennes, Adelaide Ristori, or the nightingale tones of a Dona Dio. The intellectual and austere countenance of Hohenlohe or the benign venerability of Borromeo (now dead) attracts the eye, no matter how strong its inclination to wander. There one saw the dull, shapeless clay transformed into life by the deft manipulation of the skilled sculptor and admired the stately carriage of the Romans, for there still lingers a remnant of the true old Roman blood in certain classes, and one occasionally meets a figure which causes one involuntarily to turn and gaze after it in admiration. In some of these soirées the *capo d'opere* of the old Italian maestri, Scarlatti, Padre Martini, Palestrina and Pergolesi and others are rendered by competent exponents, and at every turn masterly creations of art delight the almost bewildered and surfeited senses.

When on rare occasions, and only in certain places where he loves to go—such as Sgambati's (director of "St. Caecilia Academia"), Mme. Helbig's, the Princess Wittgenstein's, and one or two studios, *e. g.*, that of Mr. Moses Ezekiel, the worthy American representative of her fame in the plastic art, a citizen of Richmond, Va.—when in such places the very magician Liszt seats himself of his own accord (for few ever have the hardihood or presumption to request it of him) at the instrument, and some of his glorious "Harmonies poétiques et religieuses"—an ascetically wailing "Ave Maria" or "Miserere," an ancient chant or melody—pour forth as if a living and purifying presence, interwoven with the "meister's" own inimitable arabesques—not seldom can one see the refreshing dewdrop, called a tear, in the eye of the matter-of-fact man, and watch the color come and go on the cheek of the impulsive youth or maiden. Then one can feel the touch of that magic wand which the great maestro has stretched out over untold millions (for the extent of his influence cannot be calculated by ordinary figures). Liszt's pupils in Rome—at least myself and one other—were presented at the Quirinal (royal) Court, and also at the Vatican obtained admission to all the private Holy Week services, the festival of St. Caecilia in the old Church of St. Caecilia, in Trastevere, the services in the Catacombs, in the Lateran and San Giovanni-tuori le Mura, as well as to all chapels, frescoes, relics, services not usually granted to strangers, particularly if Protestants. (Liszt gives all these privileges to his pupils—tuition, influence, advantages—*gratis!*) Not to all pupils, but to some.

Now, there has been some little Liszt controversy lately, and I have longed to place a plain, unvarnished tale of the life of a Liszt pupil while with the maestro before the public, and leave them to judge whether that be not well worth a liberal education in itself, the experience I have above related, and whether his lesson be not far above the conventional lesson as it is generally understood. By a curious coincidence, the birthday of one of Liszt's pupils in Rome (1881) was on October 21; Liszt's natal day is on the 22d, and a second comrade had his *jour de naissance* on the 23d, my own fête being on the 24th. All were jointly celebrated in a festive banquet and sociable and artistic evening on Liszt's own birthday, when he presented his four pupils and some of his friends, including Sgambati, Sophie Menter and Professor Riedel, with medallions commemorative of the event and as a souvenir of himself. After that evening's experience of Liszt's playing every other performance seemed dry and flat, and lacking in that poetry and passion, grace and humor, in the tendresse and coquetterie, the massive intellectual force and sweeping virtuosity with which this musical Hercules-Apollo calls into action all the cobolds of the imagination, playing hide-and-seek with the feelings and passions of his hearers, and thereby stamping him, even at his advanced age, as

"The noblest Roman of them all."

A short list of the more modest teachers and workers who are busy diffusing that rich store of knowledge accumulated in Weimar with the master, Liszt (during the same seasons together with the writer of this letter), may have more influence in convincing the musical public that his pupils are doing much good (*judging by their positions*) in various quarters than a mere list of celebrities. I will name a few whose autographs I possess in my Weimar book of reminiscences, and with some of whom I actively correspond.

LINA VON SCHMALHAUSEN—An especial favorite and protégée of the Kaiserin at Berlin; plays frequently in "court" concerts.
DORIS PETERSEN, of Hamburg—Gives concerts in fashionable Spas in summer.
ELIA MODRICKY (Schmichow), Prague, Bohemia—"The big Bohemian," as the maestro nicknamed her.
MILIE, GROSSKURT—A most dainty and finished artiste, of Erfurt.
HERN BERTHARD RÖTIG—A well-known virtuoso and teacher under Mile. Schumann, in Frankfurt.
CARL WENDLING—Teacher Conservatory Mayence; formerly of Leipzig Conservatorium.
CARL STASNY—Of Vienna.
AGNES BARTLETT, of London—Played in Leipzig "Euterpe" concerts.
EDUARD KRÜSS—Fine pianist and teacher, critic, &c.; lately decorated at festival by Dukes of Baden and Weimar.
HERN F. GIERHEL—Professor under Rheinberger at Munich.
CHARLOTTE VON HADELM—Daughter of general of that name, of Stuttgart Conservatorium.
VERA THOMPSON—Celebrated pianist; every summer in Weimar.
MARYA-MAJEWSKA—Or "Our Little Pole," as the master dubbed her, or "Chopinette." As clever a player of Chopin for a mite of a girl as I ever heard.
FANNY LEVISON (Berlin)—Translator of Amy Fay's chatty sketches into German.
ARTHUR FRIEDMAN—Continual student (in summer) with Liszt; for two years kapellmeister of Duke of Sondershausen-Schwarzberg orchestra at those places and at Rudolstadt.

Among the composers who brought works for the inspection of this lynx-eyed critic of critics were: Brassen, of Brussels; Hans von Bronsart, Felix Draesecke, whose glorious grand sonata with dead march is a masterpiece, and a favorite of Liszt's.

Algernon Ashton, a decidedly clever young composer, of London, showed some good quartets and quintets, as well as a "Macbeth" orchestral overture, and a suite for two pianos. This young fellow has something of Bruno Oscar Klein about him, and has a leaning toward Brahms' style. We shall hear from him yet in America. Some names and facts have unfortunately slipped from my memory since my sojourn from latter half of 1879 through 1880 and 1881, with the "Weimarauer Lisztianer," and there are others not necessary for me to mention.

One, however, I will still add. Louis Nicode, who is making such a name for himself, brought quite a bundle of the fruits of his brain for the master's perusal. I think, however, I have given quite sufficient information to convince any who are to be convinced by proof that there is a very large, powerful, all alive and kicking "school of Liszt pupils, not only in Europe, but also in America (Dr. Damrosch, as is well known, was an ardent admirer and friend, as well as follower, of Liszt), the members of which school will, one and all, resent with vigor any such ridiculous reports as the non-existence of bona-fide Liszt pupils.

By the bye, when four of my pupils were studying the F sharp minor concerto, the Henselt F minor concerto, the Chopin F minor concerto, and the Liszt E flat major concerto at the Hellmuth College, London, Canada, during last term, I noticed the strange similarity of treatment and of development of the principal ideas of the middle or slow movements in all four works. It interested as well as surprised me much. I suppose the explanation is that Liszt and Chopin exerted much influence one upon the other. Liszt again, as the report goes, wrote nearly as much of the filling in of the Henselt slow movement as that virtuoso himself, and old Father Hiller, being of the same period, was possibly also influenced by the other works without being aware of it.

This may explain the strange sameness of tone and coloring running through these (slow movements) of these four great masterpieces of romantic piano literature. Could not some of our great musical literati or critics give us a few ideas on this very point, as it is interesting to all virtuosos and teachers of advanced pupils?

W. WAUGH LAUDER,

Formerly Director of Hellmuth College, London, Can.,

Toronto, Can., August 29, 1885.

PERSONALS.

MARY ANDERSON A SINGER.—We are happy to welcome Miss Mary Anderson into the musical world. Her singing in "As You Like It" adds a contralto to the large list of musical artists. We present her picture this week.

A TRAINED MUSICIAN.—Mr. Pounds, the *Nanki-Po* of the Fifth Avenue Theatre "Mikado," has borne off many honors at the Royal Academy of Music, London. He is devoting his leisure hours to teaching here. He is a thorough musician.

NILSSON IN BERLIN.—Mme. Christine Nilsson will sing in Berlin for the first time on October 12, on special invitation of the Emperor. The opera will be "Faust." What a pity she did not sing there earlier in life!

FLECHTER TAKES ALL EUROPE IN.—A letter received by us last Saturday from Victor Flechter, dated Vienna, August 26, tells us that the writer has been in many of the European cities, and is now on his way to Italy. Mr. Flechter says that the demand for the violins and cellos is much greater in Europe than here. He has sent for his entire collection of over seventy instruments, which are now on their way to Europe, most of which he expects to dispose of on the other side.

MR. HEIMENDAHLS CHORUS.—We are pleased to publish the interesting information that Mr. W. Edward Heimendahl is endeavoring to organize a chorus of mixed voices in New York and Brooklyn. We hope that Mr. Heimendahl will succeed in his efforts, for we are sure that under his direction good results will obtain.

OBERTHUER.—Mr. Charles Oberthuer, the well-known and highly-esteemed composer and professor of the harp, in London, is making a brief visit to this country, as was stated in THE MUSICAL COURIER some weeks ago. During the past week he has been visiting his friend, Mr. J. De Zielinski in Detroit, where several receptions were given in honor of the distinguished guest. Mr. Oberthuer returns to England on the 19th inst.

SHE WILL LECTURE TO US.—Mme. Marchetta (Blanche Roosevelt) has been spending the summer at Aix-les-Bains. She says that she will return to America next year and lecture here. "You will see me in New York with fluted hair and a gown of the Aspasia epoch—Greek, absolutely Greek," says the lady. Should she intend to lecture as poorly as she sang here, she might as well remain in Europe.

A FRIEND OF WAGNER.—The Werra, which left here for Bremen last Wednesday, had on board as passengers Dr. Newell Sill Jenkins and wife. Dr. Jenkins is an American physician who has been residing in Dresden more than twenty-five years. He was an intimate personal friend of the great master and was also one of his physicians. Wagner presented him with the first copy of the score of "Parsifal," a gift which he values beyond computation.

IS SHE REALLY SO WONDERFUL?—A correspondent writing from Aix-les-Bains, France, about Mme. Guiseppina Gargano, the new prima donna to be brought over by Mapleson, says:

Mme. Gargano, it seems, excels in the Patti and Gerster repertoire. Her voice is not great in volume, but is of most agreeable quality, and its flexibility and range are altogether marvellous. Her vocalization is more brilliant than that of any singer before the public save Patti, whom she greatly resembles in method. Mme. Gargano is not a pretty woman, but is what the Italians call "simpatica." Her reputation throughout the land of song is of the first order, and, altogether, if Colonel Mapleson secures her, her countrymen predict that he will have one of the strongest cards he has ever taken across the water.

SEMBRICH NOT COMING.—We are quite certain that Mme. Sembrich will not come to this country the coming season; neither will she sing in public anywhere. Nevertheless she will sing.

HE GOES TO MOSCOW.—Signor Beviniani, the well-known conductor of Italian opera, has secured an engagement as conductor of the Imperial Italian opera at Moscow.

ABBOTT AND THE SPANISH TENOR.—Emma Abbott's Opera Company will have as leading tenor a Spaniard named Fernando Michelena. Signor Montegriffo and Signor Ronconi will also be members of the Abbott company.

WHAT RUBINSTEIN SAYS OF "MOSES."—Anton Rubinstein does not appear to over-estimate the chances of popularity for his new opera. He says of it: "My 'Moses' is perhaps the most impractical work a composer ever undertook, and still I labor on it with might and main until it is completed. It will take four hours to perform it; and it will be too theatrical for a concert, too oratorical for the stage—in short, it is the very type of what has been for years my ideal of 'ecclesiastical opera.' What will be its fate I do not know. I do not think it will be possible to produce the work in its entirety, but in this there is a hope for the publisher; for, as it consists of eight detached scenes, it will be possible to perform one or two either in the concert hall or on the stage. I have finished more than half, and hope to be through by the end of September—that is to say, with the sketch; for the elaboration I shall require an entire summer's rest, so that in the best case the work will not be ready for the publisher before September, 1886."

—The directory of the Musical Protection Union of this city for 1885 gives a list of 950 violin players, 450 trumpets and cornets, 380 violas, 400 pianos, 210 trombones, 400 altos, 275 clarinets, 200 flutes and piccolos, 180 small drums and over 1,000 other instruments. The union now numbers over twenty-two hundred members, and is constantly increasing.

HOME NEWS.

—Signor Baldanza is in San Francisco.

—Mr. J. Brotherhood, the inventor of the technicon, has returned to the city.

—The Pittsburg *Volksblatt* (German) has introduced a "musical notes" department.

—Marshall P. Wilder left Liverpool yesterday by the steamship City of Chester for New York.

—Mr. J. F. von der Heide will resume his professional duties for the coming season on September 14.

—The Academy of Music, Fort Wayne, Ind., has been entirely refitted. The house seats 1,200 persons.

—Miss Caroline Teiss, of San Francisco, will reside East this season, and be under the management of George W. Colby.

—Henry E. Abbey has telegraphed to the San Francisco *Call* that the Gerster Concert Company will appear in that city.

—C. A. Cappa and his Seventh Regiment Band will succeed Walker Damrosch at the Louisville Exposition on September 20.

—The Liederkrantz Society of Albany lost all of its music and instruments last Thursday night by the fire at Eintracht Hall, in that city.

—Mme. Helen Hopekirk is spending much of her time at Cape Poypose, Me., in composing songs which are to be published in this city shortly.

—The Casino concerts will be discontinued on the roof garden Sunday evenings, on and after September 13, and will be given in the theatre instead.

—Mrs. N. J. Haines has received an autograph letter from Mme. Adelina Patti, in which she speaks of her coming appearance in Paris and Berlin.

—The Mason & Hamlin Organ and Piano Company has just issued its second handsome cartoon, entitled "American Organists." The first one, issued some months ago, illustrated "American Pianists."

—J. O. von Prochazka, the publisher of the "American Elite Edition," No. 12 East Fourteenth street, is actively getting ready for fall trade. A new and complete list of his latest publications will shortly be issued.

—It is reported that before D'Oyly's Carte's "Mikado" Company, now playing at the Fifth Avenue Theatre, left London for this country, each member was solemnly sworn to secrecy as to the destination.

—The managers of the American School of Opera announce that all applications for admission should be filed before September 15. Forms and information may be had on application to A. H. Vivian, No. 10 Gramercy Park.

—The *Tribune* says that "it is thought that the Chorus Society will be abandoned, and that whatever choral works are undertaken by Mr. Thomas in the coming season the chorus of the American School of Opera will be relied on."

—A new organization, the Bijou Opera Company of New York, with Miss Adelaide Randall, prima donna, Mr. Alfred Wilkie, tenor, Miss Kate De Jonge, Miss Harrington, Miss Clara Randall and Mr. Ellis Royse, basso, start on a Southern tour the last of the month.

—Mr. Gustavus Baylis, Jr., organist of St. Mark's Church, Brooklyn, for the past five years, has accepted a similar position in the Bloomingdale Reformed Church, Western boulevard and Sixty-eighth street, and will open the grand new Jardine organ in that church on the first Sunday of October.

—It appears that "Stradella" has had a performance in English in this country, the opera having been given by an amateur company under the direction of Mr. Dudley Buck at the then new opera house in Hartford, Conn., in 1868. In the parlance of the sporting fraternity such a performance has "no record," so that to all intents Mr. Neuendorf's production of the opera will be the first time in English.

—"Nanon" has been the greatest success the Casino has ever had. The performances have brought in an average of \$1,000 a night so far, and the house is sold every night. Consequently the production of "Pfungsten in Florenz" will be put off indefinitely. The stage setting, the cast and the ensemble effects contribute to the success, and then the attractiveness of the house itself is an important factor in the whole matter. A handsome souvenir will be given on the hundredth performance.

—In the revival of "Die Fledermaus" next Monday night, Cottrelly, Rosalba Beecher, Mark Smith, Hopper, Plunkett, Hoff, Dungan and Mafin take their old parts, while Olga Brandon, Jennie Prince and L. M. Hall are the new members of the cast. The chorus will be the pick of "The Mikado" and "Black Hussar" companies, which are now rehearsing every day at Wallack's. For his "Mikado" production Mr. McCaull has bought genuine Japanese dresses from Parkes, the well-known importer, instead of relying on home-made dresses as at first intended.

—Manager C. D. Hess, who has the artistic future of Miss Lillian Russell and Mr. Edward Solomon in hand, says that the opera company organized for them will, in October, present for the first time a new and original comic opera, with music by Edward Solomon and text by Fred Lyster, called "The Willow Pattern Plate." The subject matter is the romantic Chinese

love story so dramatically depicted on that well-known piece of table furniture.

—Miss Evelyn Hartz is the first soprano at the new synagogue in Madison avenue.

—Manager Rock, of Lynn, Mass., has secured Nevada for several concerts in Lynn and Worcester.

—Mr. Michael Brand will lead the orchestra at the Grand Opera House, Cincinnati, during coming season.

—William Frese, of Louisville, Ky., a pianist of excellent abilities, returned home last week after an absence of eighteen months.

—The marriage of Miss Clara S. Tourjee, daughter of Dr. Eben Tourjee, president of the New England Conservatory of Music, Boston, and Dr. Everett M. Nelson, of Lowell, which took place at the Tremont street M. E. Church in that city, Wednesday evening, was the first to usher in the coming season, and was largely attended. Mr. Homer Tourjee, brother of the bride, was best man. The ushers were Messrs. Clinton Mills of Boston and C. A. Brown, F. A. Butler and G. G. Brown of Auburndale. The bridesmaids were Miss Nelson of Rutland, Vt., Miss Ida Snell of Brockton, Miss Nellie Boardman and Miss Grace Snell of Lowell. After the ceremony a reception was held in the large drawing-room of the Conservatory of Music.

—The Board of Directors of the Philadelphia Academy of Music have arranged for a series of ten matinees, to be given in the Academy of Music on consecutive Friday afternoons, beginning with October 16. They will be in the nature of popular entertainments, and will comprise the presentation of dramatic scenes, acts from various operas and farces of the old school, together with readings, illustrated lectures, vocal music, &c. One of the most important and pleasing features of the matinees will be instrumental music under the direction of Simon Hassler, who will conduct an orchestra of fifty musicians. In addition to the latter, a grand organ, which is being built for the Academy, will be used. "The aim of the Directorate of the Academy," one of the officers has stated, "is twofold, it being both to furnish a high grade of amusement, to which the most fastidious will not object, at a minimum price of admission, and also to encourage musical and professional talent, with an equitable remuneration for services rendered. In this way the management believe they will successfully carry out one of the principal objects for which the Academy of Music was chartered." The matinees will be under the management of Miss Hannah Harris.

A Contrast.

AFTER having heard both versions of the "Mikado"—at the Fifth Avenue Theatre and at the Standard Theatre—several times, we are enabled to present to our readers a just criticism of the two performances and in the shape of a contrast, as there is very little comparison between the two.

It will be admitted by every student or admirer of the Gilbert librettos that much depends upon the delicacy and humor of the situations in order to give the proper force or quality to his creations. At the Fifth Avenue Theatre even the slightest and most delicate allusions are brought forward with such naivete that the charm of Gilbert's work becomes wellnigh irresistible, while at the Standard, where Mr. Ryley is expected to interpret the leading role, the character of *Ko-Ko* becomes a coarse and jesting one, more in the nature of a burlesque upon George Thorne's *Ko-Ko* at the Fifth Avenue.

Without its "local color," the "Mikado" becomes a burlesque, something not intended by Gilbert, and although the costumes and scenery at the Standard are apropos, yet the "local color" of the work, which is represented at the Fifth Avenue in postures, attitudes, gait and dignified repose, is utterly lacking at the Standard. With the exception of Mr. Thomas Whiffen, who plays *Pook-Bah* with intelligent comprehension, no one in the cast seems to understand the ultimate intention of the delightful operetta.

As to the singing, the company at the Fifth Avenue consists of people who have evidently studied music or at least vocalization, while, with the exception of Mr. Hilliard, no one in the Standard cast can sing, and Mr. Hilliard is so awkward and ungainly, has so little knowledge of even primitive stage business, that his action becomes as painful as it is ludicrous. Indeed, he knows not what to do with his hands, and the Japanese fan is a god-send to him. Mr. Ryley, in the "Flowers of Spring" and in other songs, wisely concludes not to sing at all and talks the song, which is probably his only resource. Why Mr. Ryley should ever have been selected to appear in any kind of musical performance has always been a mystery to us and to all musical people.

George Thorne sings the music written for *Ko-Ko* at the Fifth Avenue Theatre and so does Miss Ulmer as *Yum-Yum* sing the music evidently written by Mr. Sullivan for the purpose of having it sung. The role of the *Mikado* as interpreted by Mr. Frederici, at the Fifth Avenue, is in every respect a more grateful performance than Mr. Hamilton's, who hardly moves anything but the muscles of his face and who has an excellent voice, but does not supplement it with any action, and his *Mikado* is stupid and without effect. All the beauties of the orchestral score are lost at the Standard notwithstanding the clever instrumentation made from the pianoforte edition, and Sullivan's delightful woodwind effects and general piquant orchestration which lend such charm to the performance are, of course, not heard at the Standard. Indeed, in some parts of the instrumentation at the Standard the style of music is transformed and has no uniform character, but is ordinary and commonplace instead of original and grotesque.

Utica's Promising Violinist.

"THE ERIE EPISODE."—UTICA TAKES UP RIESBERG'S CAUSE.

UTICA, N. Y., September 4.

THE musical world is beginning to be stirred up for the approaching fall and winter, and the season will be filled in with its usual number of entertainments of the musical order.

Manager Tate, of the Opera House, has issued his regular yearly program, and many companies of note as to musical talent are inserted here and there.

A few days ago, Master James B. Paddon, Jr., of this city, an unusually promising young violinist, gave a concert at Richfield Spa. A large and cultured audience attended the entertainment, and suffice it to say were very much surprised at the young man's attainments and his bright prospects of ranking among the most eminent violinists one of these days. This being his first public appearance in this section, local interest was considerably aroused in his welfare, and as Utica always desires to show every appreciation of cases that arise like this and further advancement of the same, a committee representing the musical circles of the city, consisting of Theodore Pomeroy, Russell Wheeler, E. Prentiss Bailey, Hon. W. H. Bright, D. N. Crouse, Hon. Ellis A. Roberts, T. R. Proctor, with many others, addressed a card to James B. Paddon, father of the young man requesting that his son give a benefit concert in the Opera House at a date to be fixed upon at the convenience of the young man. A reply was received that the young musician would be "pleased and honored" to comply with the request. Wednesday evening, September 16, was named as the date for the concert. This announcement will be heartily and cordially received by the young man's many friends. Master Paddon has already passed two years at Paris under instruction of Prof. Dacla, commencing at the remarkably early age of eleven years.

Through his wonderful talent manifested during the entire time, he won the warmest encomiums from his instructor and far more than justified the most sanguine hopes of all those who encouraged the step. His parents were encouraged in sending the young man to Paris, where he could receive the best of instruction, through the local musicians here, who detected in the young man the signs of an unusual and promising talent which it would be truly wrong not to encourage by instruction from the best masters upon the violin in the old world.

Master Paddon returns to his studies in Paris soon with the best wishes of all. Thursday evening, in Buckingham's music rooms, a piano recital was held which has really inaugurated the opening of the music season. Edward Elliott, of Clinton, and Miss Irene Searle, of Rome, were the artists, and rendered their various selections very well. Mr. Elliott as a pianist is easy, and strikes the piano with precision and cleanness. He enters heartily into his playing, and fully appreciates the meaning of music, so that he plays with taste and feeling. Miss Searle has a rich as well as a cultivated voice. The program was entertaining.

"The Alarm Clock" appears in the Opera House. Miss Mattie Vickers, with her comedy company under management of Nick Roberts, presents the musical comedy, which comes highly recommended.

My attention has been attracted toward the "Erie Episode," which has caused considerable comment, purely through the fact that Prof. F. W. Riesberg is one of Utica's talented musicians, having received the best musical education abroad.

By reading the various communications that have been tendered through the columns of THE MUSICAL COURIER between Professor Riesberg and Mr. Sternberg, one draws the conclusion that this, the land of all lands, is not a "free country."

Everyone who takes upon himself a profession, especially that of music, must expect criticism from one source as well as another, and the assaults upon Mr. Riesberg are purely made through his personal criticism of Mr. Sternberg as a musician, and from what I can learn, Utica's noble son is far his superior as a musician, and why wouldn't the old adage, "the older should give advice," work here?

Mr. Sternberg gives a recital. Mr. Riesberg attends (as "C sharp" was attributed to him) and passes a criticism. Mr. Sternberg gets his temper up, uses ungentlemanly language—a great discredit to himself—and Mr. Riesberg folds his arms and laughs at the silly actions of Mr. Sternberg.

The latter reminds me of the schoolboy who cried because his schoolfellows laughed at him while he attempted to speak his piece. Perhaps these early taints still hang to the skirts of Mr. Sternberg and he is only allowed to go to the length of his ma's apron strings. If this is the case we advise him to immediately retire from the musical profession. If we have rendered any good advice, we give it free, gratis, and would say that the loyal son of Utica will still hold his own.

Bert W. Morgan, a dry goods salesman in one of our large stores, is rising to a considerable eminence among our local musicians as a banjoist. We expect to hear from Mr. Morgan as a professional at no distant day. The Blumenberg Concert Company open its season here on the 16th. H. W. KIRKE.

The next season of the Boston Ideal Opera Company will begin in New England, October 1. Miss Ober is to be succeeded in the management by W. H. Foster. Among the members of the old company to be retained are Miss Marie Stone, Miss Lizzie Burton, Tom Karl, Herndon Morsell, Henry C. Barnabee, W. H. McDonald and George Frothingham, and among its new accessions are Miss Zelle de Lussan, soprano, and Miss Agnes Huntington, contralto, from both of whom much may be looked for in the way of musical excellence. Wm. H. Clarke, formerly of the Carleton company, is also a member.

FOREIGN NOTES.

...Verdi has given all his tenants a rebate of 10 per cent on their rent.

...A young woman lately carried off the prize for the composition of a fugue at the conservatory at Mons.

...Miss Cavalazzi (Mrs. Charles Mapleson) and her husband, together with Signor Arditi, are in Paris.

...The recent festival at Bonn yielded a surplus of about \$350, which sum has been added to the Schumann memorial fund.

...Rubinstein's opera, "Der Dämon," is to be performed at the Bohemian National Theatre, Prague, in a Bohemian version.

...A new one-act operetta, music by R. Reimann, with a libretto founded on the story of Haydn and the Austrian National Hymn, is on the carpet in Vienna.

...Rubinstein hopes to finish the outline of his "operatic oratorio" "Moses" by the close of this month, but the work will not be ready for performance for a year yet.

...Marcus Mayer, acting for Mr. Abbey, is on his way back to this country. He has arranged to bring Miss Florence St. John here. (Pronounce Sinjun; it's English, you know.)

...The Queen of Italy is said to take great delight in music and musicians. She visits composers, inspects conservatories and sets a good example to people with crowns in many respects.

...Grove's "Dictionary of Music" is probably the most unreliable musical directory ever published. The other day we hunted in vain for the name of Benjamin Goddard!! It is not in Grove's book.

...The death is announced of Edward Perelli, a well-known Italian composer, whose opera, "The Martyrs," gave him his reputation. He died at Larpione, on the Lago Maggiore. He held a position as professor at the Milan conservatory.

...A correspondent from Paris informs us that Charles Marie Widor, the organist at St. Sulpice and one of the most distinguished young composers in Paris, is "far beyond Gabriel Fauré, of the Madeline, and is "all the rage now" at the French capital.

...London critics have concluded that Minnie Hauk makes the part of *Carmen* too common, Trebelli too high-toned, and Marie Roze too frivolous, and that Patti is the only ideal of Bizet's flirting cigar girl. As is frequently the case, many musical people do not agree with the musical opinions expressed by London papers.

...A book called "Wieland und Reinhold," which has just appeared in Germany, contains the following extraordinary estimate of one of the greatest German musicians by one of the greatest German poets. In 1793 Wieland wrote to Reinhold: "I should be pleased if your visit could occur on a day when the operetta 'Der Baum der Diana' will be given, the music of which is said to be extraordinarily sweet and charming—whereas, on the other hand, Mozart's 'Figaro,' which was to add to the pleasures of our celebration day before yesterday, is the most disagreeable thing I have ever heard in my life."

Fifty Dollars.

AMONG the numerous letters received by us, the following one deserves publication:

PHILADELPHIA, September 2, 1885.

Messrs. Blumenberg & Floersheim:

GENTS—THE MUSICAL COURIER which you forwarded to my address has been received. Accept my thanks for your kindness. As to your list of names to select electotypes from, I have to say that one-half of them are not known to me, and the other half are not celebrated enough to select from. The idea to hang pictures in my studio or in my parlor from such names as you offer—leaving out the celebrated ones—is perfectly preposterous, and no room for them under my eyes. Why, in my humble opinion of myself, I think myself as great as some of them, yet have no ambition that I should portray any one's studio, unless it be a pupil's sanctum, who thinks something of me. But that is a different thing from parading characters before us who have only a very ordinary reputation; and did they not continually insist upon the public notice nobody would know that such individuals existed at all. Not those who continually are on our lips and in the newspapers are always the most "wonderful," the most "meritable." Yours respectfully, A. BACHMANN.

We are sorry that Mr. Bachmann has such a poor opinion of the artists whose pictures have appeared in THE MUSICAL COURIER from time to time. No doubt Mr. Bachmann thinks himself as great as some of them, and, no doubt, he is as great, if not greater, than some of them, probably than most of them; but that is not his fault. As Gilbert says, it is Mother Nature's fault, and he is a child of hers.

However, as without Mr. Bachmann's picture our list will ever remain incomplete, we hereby offer to make a handsome picture of the Philadelphia professor provided he sends us his photograph and fifty dollars and permits us to write his biography. We cannot, in fact we dare not, run the risk of accepting Mr. Bachmann's account of his own career, for it may surpass in brilliancy and musical results even that of the renowned "Dr." Perkins, or "Dr." Eberhardt, and then our readers would be so terribly chagrined that they would cease taking the paper.

Mr. Bachmann sends us also his anthem, "From the Rising of the Sun," which proves him to be an excellent writer of four-part harmony and evidently a musician who understands his profession. We therefore reiterate that fifty dollars is all we want in order to

enable us to adorn our gallery with a bright and shining light of the profession in America, represented in this instance by Alexander Bachmann, organist and choirmaster at the church of St. Mathias, Philadelphia, Pennsylvania.

The American Opera Company.

MRS. THURBER will arrive in New York from the Catskills to-morrow, to take part in the examination of applicants for positions as choristers in the American Opera Company, of which she is the originator. It has been decided to give a season of forty nights, beginning January 4, 1886. During the period of fifteen weeks, sixteen extra matinees will be given. A brief season will then be given in Boston, Philadelphia, Washington, Baltimore, St. Louis and Chicago, and a majority of the company will take part in the Cincinnati May Festival. Theodore Thomas will conduct a majority of the operas given here and will be assisted by Gustav Heinrichs, who has given up his position as leader of the San Francisco Philharmonic for the purpose. The chorus will number 100, chosen from the 400 who have already formally applied. They include singers from San Francisco, Los Angeles, Chicago, Cincinnati and other cities. Under Maronette Bibeyan the ballet will soon get to work. It includes three principals, four seconds, thirty-six coryphees, thirty-six figurantes and twelve male pantomimists. The soloists will consist of four sopranos, four tenors, two contraltos, three baritones and three basses, with twelve secondary soloists. Herr Hoch will be the stage manager, and he has spent all summer in Europe searching for singers. The leading soprano will probably be Pauline L'Allemand, an American from Syracuse. She has studied for eleven years in Stuttgart, Dresden and Paris, and is said to have advanced to a leading position on the German stage. Her repertory includes "The Barber of Seville," "Daughter of the Regiment," "Taming of the Shrew," "Don Giovanni," and she is said to be a wonderful *Carmen*. The tenor will be another American, a pupil of Stockhausen named Alfred Paulé. Charles E. Locke, the manager of the opera, is arranging for the painting of the scenery and manufacture of the costumes in New York from European models.—*The Tribune*.

Louisville Leaves.

LOUISVILLE, Ky., September 3.

ON August 21 the Liederkranz Society, with the kind assistance of Mrs. S. J. Friedenheimer, Mrs. K. Elliott Upperman, Miss Hattie Elliott and Mr. Max Drach, gave their last concert of the summer nights' series at Phoenix Hill Park. There was a large attendance, the spacious hall being well filled. The concert opened with the overture to "William Tell" by the orchestra, which was followed by Moehring's "Fahnen-Schwur," a male chorus with baritone solo. The sentiment of the song was well brought out, making a profound impression on the audience. Mrs. S. J. Friedenheimer sang a cavatina from "Robert le Diable" with her usual good taste, and was loudly applauded. A scene from Wagner's "Lohegrin" for mixed chorus, with bass solo and quartet, was one of the most forcible selections on the program. The rendition was unusually clean and correct, and showed the result of good, hard work.

The orchestra then played Serenade, by Moszkowski, and a Hungarian dance, by J. Brahms. The Miserere scene from "Trovatore" was the next number. Mrs. S. J. Friedenheimer taking the part of *Leonora* and Mr. J. Simons that of *Maurice*. Mr. Simons possesses a tenor voice of great power and rare sweetness, which he used with good judgment, doing full justice to his part. The recitative and romance, "An der Abendstern," from Wagner's "Tannhäuser," sung by Mr. Max Drach, was one of the gems of the evening. He sang with much feeling and refinement, receiving an encore. The concert closed with the grand finale from "Maritana," the part of *Maritana* being assigned to Mrs. K. Elliott Upperman; *Don Cesar*, Mr. Joseph Simons; *Leonilla*, Mr. Max Drach, and *Don Juan*, Mr. A. Hodapp. The chorus numbered about seventy-five voices, all under admirable control of the director. It was given without drag or hitch and sung with great spirit, producing some magnificent effects.

The director, Prof. J. Werslinger, a man of solid worth and a talented musician, has through his efforts during his short stay with us gained for himself distinction and the respect of his fellow-musicians. The society can congratulate itself on securing his services. These summer night concerts have been a source of much pleasure and enjoyment, giving the people an opportunity to escape the heat of the city and enjoy the pure fresh air of the hilltop.

The Mexican Military Band played before a fair audience on August 27 at Phoenix Hill. It was a mistake not to give the concert in the hall instead of on the esplanade, the evening being uncomfortably cool, causing many to leave before the concert ended. The chief features were a clarinet and piccolo solo, which were vigorously applauded. They also played some selections from "Faust," "Trovatore," "The Mascot" and the Mexican national air. The program was not so good as the one presented by the band on its last visit here. Most of the selections were heavy, in which the entire band of 70 pieces took part, making a volume of music that finally became monotonous. The band is on its homeward trip and goes to Memphis from here. W.

A Providence girl writing from Paris says: "American girls studying under Parisian singing teachers find it difficult to pay the deference exacted by their distinguished instructors. Mme. Maschesi requires that pupils rise when she enters the room, curtsy to her when they withdraw, and kiss her hand on occasions of ceremony."

Adolphe Julien relates the following anecdote in *Le Français*: In the year 1869 Richard Wagner lived at Lucerne, engaged in the composition of his Nibelung Tetralogy. On May 22, his birthday, the King of Bavaria surprised him with a novel and very acceptable birthday present. When Wagner in the morning left his bed-room and entered his parlor he found to his great astonishment, four violinists, &c., with instruments in hand, ready to begin a Beethoven quartet. They were four of the most famous French artists, renowned as quartet players. Wagner recognized one of them, whom he had met in Paris, and gave them a cordial greeting, whereupon they played several quartets, as bidden by the King. In course of the morning Wagner toasted King Ludwig and subsequently "the greatest French musician, Camille Saint-Saëns."

THE MUSIC TRADE.

IN expressing my thanks to the piano and organ trade of New York for the handsome and valuable testimonial presented to me a few days ago, I am prompted to add a few reflections upon the subject of trade journalism, especially in its application to what I may justly call our trade. The tendency of the times seems to indicate a demand for a more liberal and impersonal system of trade journalism than ever. "Measures, not men," are to be treated as the subjects of review, and the manner of treatment is to be upon an elevated, liberal and generous basis.

It must have become apparent some time ago that I was endeavoring, and I must say with extraordinary success, to conduct the trade department of THE MUSICAL COURIER upon the principles indicated above. The series of successful journalistic enterprises inaugurated in this paper began with the attack on the "Beatty system" and its subsequent disruption. This was followed up by many "measures," culminating lately with the full exposé of the innumerable Greener suits, with all the elaborate detail connected with the case as it appeared in these columns, and, finally, the agitation in the trade of New York for the purpose of abolishing the obnoxious Chapter 315.

It therefore seems to me that the testimonial, while presented to me as a mark of personal esteem, represents in reality a much higher phase of action than a mere compliment to the individual. To my mind it is an evidence that the policy pursued by me—to elevate music trade journalism so that it may become representative in its purposes and prove of value to the trade as a whole—is approved of unanimously by the large and influential piano and organ trade of New York.

I accept it therefore in that spirit, but before closing feel in duty bound to say that, in reference to the particular instance—the agitation for the purpose of abolishing Chapter 315, which succeeded beyond all expectation—the trade of the whole State of New York is under special obligation to Messrs. L. & A. Babcock, of Norwich, N. Y., to whom is due the inception of the movement, and to Messrs. Cluett & Sons, of Troy, and Messrs. C. E. Wendell, of Albany, who subsequently, together with Messrs. Babcock, were instrumental in helping to facilitate the good work.

All that is necessary to make music trade journalism a healthy, important, aye, necessary and valuable factor in the music trade is the continuation of the principles indicated by me. Let it be representative in its character, and by co-operation with the best elements of the trade assist in benefiting the trade as a whole, and its mission will be attained. It shall be my daily effort not only to continue to pursue the policy indicated above, but to assist in having it disseminated.

MARC A. BLUMENBERG.

A WONDERFUL UPRIGHT ACTION.

IF ever success has been attained in the perfection of a repeating action, Chickering & Sons can claim it in an improvement in their upright action we tested last Monday at their warerooms on Fifth avenue. The action we refer to is only equaled by a grand action in the response to touch, the equality of touch, and the remarkable repetition of every hammer, from bass to the last in the treble.

Scales, runs, trills, arpeggios, and all forms of piano-playing are achieved with comparative ease, on account of the pliant and perfect repetition of this noteworthy action, which supplies the artist with that velvety touch which he is so desirous of obtaining in a piano. The piano in question has been tested by some of the most renowned pianists, all of whom are delighted with it, and it will in the future be found in all Chickering uprights.

UNIFORM WARRANTY.

WE have decided to present to the manufacturers of pianos and organs, and also to the dealers, a comprehensive form of warranty which we shall propose for universal adoption by the trade in this country. Although it is intended that this warranty shall act as a protection to purchasers, it shall not be used as a means to annoy the manufacturer and dealer for trivial and untenable reasons. In fact, we intend to make it so concise and at the same time just to all parties concerned that it will at once be adopted.

It will embrace questions affecting exposure of the instruments to the action of the atmosphere; the checking of rosewood veneers; the splitting of the veneer or the sounding-board; the cracking of the plate; expenses in case of re-transportation; tuning and repairing and many other essential questions.

In order to get the views of every manufacturer and every dealer using a warranty of his own, we hereby request every firm interested in so important a movement as we intend to carry out to mail at once to our office the form of warranty now used by each, and, if necessary, to add suggestions which may subsequently be embodied in the warranty of THE MUSICAL COURIER.

The constant complaints in reference to the annoyances caused by the incomplete warranties now generally used have induced us to agitate the adoption of the Uniform Warranty. Please send at once all forms of warranty you can find, as it will take several months to complete the one we have in view, and the sooner it is presented to the trade and adopted, the better for the trade.

The following firms have sent in their warranties. Every manufacturer and dealer is requested to send warranty and suggestions.

C. A. Ahlstrom & Co.	Jamestown, N. Y.
Albrecht & Co.	Philadelphia, Pa.
Francis Bacon	New York.
B. F. Baker	Boston.
D. H. Baldwin & Co.	Cincinnati and Louisville.
Augustus Baus & Co.	New York.
Behning & Son	New York.
Behr Bros. & Co.	New York.
Wm. Bell & Co.	Guelph, Can.
Wm. Bourne & Son	Boston, Mass.
C. C. Briggs & Co.	Boston.
Burdett Organ Co.	Erie.
A. B. Chase Organ Co.	Norwalk, O.
Chickering & Sons	New York and Boston
Christie & Son	New York.
Clough & Warren Organ Co.	Detroit.
F. Connor	New York.
Conover Bros.	New York and Kansas City.
Decker & Son	New York.
Decker Bros.	New York.
Denton & Cottier	Buffalo.
Detroit Music Co.	Detroit, Mich.
De Zouche & Atwater	Montreal.
Dominion Organ & Piano Co.	Bowmanville, Ont.
R. Dorman & Co.	Nashville, Tenn.
W. J. Dyer & Bro.	St. Paul and Minneapolis.
Emerson Piano Co.	Boston.
Estey Organ Co.	Brattleboro, Vt.
J. & C. Fischer	New York.
Ernst Gabler & Bro.	New York.
D. P. Faulds	Louisville.
Guild, Church & Co.	Boston.
Field-French Piano Co.	St. Louis, Mo.
Fort Wayne Organ Co.	Fort Wayne, Ind.
A. G. Gardner	New Orleans, La.
Haines Bros.	New York.
Hallett & Davis Co.	Boston.
Hallett & Cumston	Boston.
Hardman, Peck & Co.	New York.
E. G. Harrington & Co.	New York.
Hazelton Bros.	New York.
Heintzman & Co.	Toronto.
Hinners, Fink & Co.	Pekin, Ill.
Ivers & Pond Piano Co.	Boston.
Jewett & Goodman Organ Co.	Cleveland, O.
D. S. Johnston & Co.	Cincinnati.
Wm. Knabe & Co.	Baltimore.
Krakauer Bros.	New York.
Kranich & Bach	New York.
K. Kurtzmann	Buffalo.
Lindeam & Sons	New York.
Marshall & Wendell Piano Co.	Albany.
Mason & Hamlin Organ & Piano Co.	Boston and New York.

E. H. McEwen & Co.	New York.
Miller Organ Co.	Lebanon, Pa.
Henry F. Miller's Sons Piano Co.	Boston.
New England Piano Co.	Boston.
C. D. Pease & Co.	New York.
Reek & Son	New York.
Theo. Pfafflin & Co.	Indianapolis.
F. Schuler	New York.
B. Shoninger Co.	New Haven.
Smith & Nixon	Cincinnati.
Geo. D. Smith	Rochester.
Freeborn G. Smith	New York and Brooklyn.
Smith American Organ Co.	Boston.
Sohmer & Co.	New York.
James M. Start & Co.	Richmond, Ind.
Sterling Organ Co.	Derby.
Charles M. Steiff	Baltimore.
Stultz & Bauer	New York.
Taber Organ Co.	Worcester.
Wm. Warnes	Utica.
Horace Waters & Co.	New York.
Weaver Organ & Piano Co.	York, Pa.
Wegman, Henning & Co.	Ithaca.
Wm. E. Wheelock & Co.	New York.
Whitney & Holmes Organ Co.	Quincy, Ill.
Wilcox & White Organ Co.	Meriden, Conn.
Whitney & Currier	Toledo.
Gustav Winkler	Trenton.
Woodward & Brown	Boston.

Communication.

ROCHESTER, N. Y., September 3, 1885.

Editors Musical Courier:

I BELIEVE a uniform warranty will be a good thing for the manufacturer, dealer and public. It should be so worded that no one interested can be imposed on and all fully protected. It will be a difficult matter to get up a warranty that will suit all concerned. There are good reasons why it should be uniform with all. I have found reputable makers always ready to make good any defect, and even when it was not really the maker's fault. As a rule, there are so few defects found, and still fewer complaints made of respectable makers, that where the dealer is disposed to be fair with his customers the maker will always willingly correct any defects, which, of course, are rarely found in such makes. No dealer, however, should give a guarantee on what is known as a cheap piano, but sell it on its merits solely and at a fair price. Respectfully,

GEO. D. SMITH.

AN ordinance has recently been passed by the Board of Aldermen and is now a law which is so obnoxious and unjust that the piano trade should, without delay, combine in an effort to have it abolished. We refer to the ordinance covering the hoisting of pianos from the outside of buildings into the windows of the upper floors. It would be well for the trade to remember that, before a piano can be hoisted, the firm that sold or rented it must get two bondsmen owning real estate as sureties in case of damage by accident, negligence or otherwise, and in addition must pay one dollar for a permit to hoist a piano from the pavement to upper floors. Two firms here, ignorant at the time of the existence of the ordinance, were fined last week, the police in one instance looking calmly on until the piano was in mid air before demanding proof of permit.

Labor Questions.

COMMISSIONER HADLEY, of the Connecticut State Labor Bureau, who has been investigating facts in connection with labor in that State, has recently issued circulars, among which is the following, addressed to manufacturers. Any complete reply from the majority of manufacturers of any one State or in any one line, would give valuable information on this important subject.

1. Comparing 1885 with 1880, how great has been the change in your establishment—

(a) In number of hands employed? (If your present establishment is the result of the consolidation of what in 1880 were several separate establishments, please take that into account in answering the question.)

(b) In average daily earnings of laborers, skilled and unskilled?

(c) In piece-work prices on important lines?

(d) In time run?

2. Taking either the whole establishment or certain rooms as a basis of comparison, according as it may be more convenient, and choosing any week or month which will not involve special unfairness, please give

(a) Number employed, 1880, 1885. Increase or decrease per cent.

(b) Total weekly (or monthly) payment of wages when running full time.

(c) Fair specimens of piece-work prices in important lines.

(d) Statement of time lost when concern did not run or ran short hours. Absolute increase or decrease.

3. (a) Do you employ union men wholly, partially, or not at all?

(b) Is the general feeling of employees toward the concern at present, as far as you know it, friendly, indifferent, unsettled or unfriendly? (We shall be much obliged for any detailed remarks under this question, in case you should feel disposed to give them.)

(c) Have you in the past five years, and especially in the past year, had any trouble with strikes, actual or threatened? How has the trouble ended? Additional remarks suggested by any of these questions will be welcome.

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The "Technicon" is a scientific apparatus which embodies the means of developing all the details of the hand's mechanism, together with its system of nerves, so as to render the hand sensitively subjective to the will-power, thereby giving that command of expressive touch and its resultant quality of tone so requisite to the pianoforte player. It gives quicker results and greater technical power than can be obtained by keyboard exercise. **Free Circulars free on application.**

Mr. Brotherhood's Treatise upon the "Development of the Hand" and "The Theories upon which the Technicon is based," sent to any address on receipt of twenty cents in postage stamps.

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N.Y., 4; Fifth Avenue Pres.
Ch., N.Y., 3; Brooklyn Tab-
ernacle, 4; First Presbyterian,
Philadelphia, 3; Trinity Ch.
San Francisco, 3; Christ Ch.
New Orleans, 3; and Pitts-
burgh R.C. Cathedral, 4.

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NOW IN USE.

CHICKERING—GREENER.

Answer of Chickering & Sons in
the Greener Case.CIRCUIT COURT OF THE UNITED STATES, SOUTH-
ERN DISTRICT OF NEW YORK.JACOB GREENER against CHARLES F. CHICKERING and GEORGE
H. CHICKERING.

The joint and several answers of Charles F. Chickering and George H. Chickering, the defendants, to the amended bill of complaint of Jacob Greener, complainant.

These defendants, now and at all times hereafter saving to themselves all and all manner of benefit or advantage of exception or otherwise that can or may be had or taken to the many errors, uncertainties and imperfections in the said amended bill contained for answer thereto, or to so much thereof as these defendants are advised it is material or necessary for them to make answer, do severally answering say:

First.—They deny upon their information and belief that heretofore and before the 9th day of February, 1869, said complainant was the first and original inventor and discoverer of the improvement in soft pedal attachment for pianofortes described in the letters patent dated on said 9th day of February, 1869, and mentioned in the amended bill of complaint herein, and upon like information and belief they deny that such improvement described in said letters patent as aforesaid was not known or used by others than said complainant prior to his alleged invention thereof, and that it was not and had not been at the time of said complainant's application for letters patent therefor as in said amended bill of complaint mentioned in public use or on sale with his consent and allowance for more than two years prior to such application, and they deny that such improvement was not and had not been at such time in public use in any way, and on the contrary they aver that the same was then and had been for many years prior thereto well known to and in use by the public, as will be more particularly hereinafter set forth.

Second.—They are informed and believe, and therefore admit, that on or about the 9th day of February, 1869, the said complainant did obtain certain letters patent of the United States, bearing date the said 9th day of February, 1869, and numbered 86,747, but for the contents of said letters patent and the exact terms and provisions thereof these defendants beg leave to refer to the same or to a duly certified copy thereof when produced, and they deny all the allegations in the amended bill of complaint contained respecting the contents, terms and provisions of said letters patent and the manner of their execution and issuance, except so far as the same shall upon comparison therewith, or with a duly certified copy thereof when produced, appear to have been correctly and accurately set forth; and they deny upon information and belief that such letters patent were obtained upon due application by the complainant herein therefor, or that upon such or any application for such letters patent the said complainant complied, as stated in his amended bill of complaint herein, with the conditions and requirements of the Acts of Congress in such case made and provided.

They admit that by the letters patent aforesaid there was professed to be granted and secured in terms to the complainant herein, his executors, administrators and assigns, certain rights respecting the alleged invention or improvement described in said letters patent, but they deny, upon their information and belief, that there was in fact granted and secured by said letters patent to the complainant herein, his executors, administrators or assigns, or to either or any of them for the term of seventeen years from the 9th day of February, 1869, or for any other term or period whatever, the right or liberty, exclusive or otherwise, of making, using or vending to others to be used the alleged invention or improvement described in said letters patent, or that by virtue thereof said complainant became or was the sole owner of all or any of the rights and privileges professed to be granted and secured therein and thereby.

Third.—They deny that the alleged invention or discovery claimed in the amended bill of complaint herein to have been patented, as in said bill stated is very valuable and useful to the public, or at all so valuable and useful, or that the same has been extensively introduced into public use, or that the public generally have acquiesced in the exclusive right of the complainant, or that said complainant would but for the wrongful acts of the defendants and others acting in concert with them have made large gains or profits from the manufacture, use and sale of said alleged invention or any such gains or profits whatsoever; and these defendants deny that said complainant has been or is now hindered from making any such gains and profits as aforesaid by reason of any acts of these defendants or of either of them, whether wrongful or otherwise.

Fourth.—They say that they have no knowledge nor sufficient information to form a belief whether the pretended rights of said complainant to the alleged invention or discovery set forth in the amended bill of complaint have been particularly or at all acquired in by the manufacturers of and dealers in pianofortes in the

seventh folio of said bill mentioned, and they therefore controvert the allegations in that behalf in said bill contained and each of them.

Fifth.—They deny that since the granting of the letters patent aforesaid the said complainant or those holding under him have, or that either or any of them has or have, brought the alleged invention claimed to be secured thereby into public use in various parts of the country, or that the same is of great advantage to the public, or of great value to said complainant, or that it is of any such value or advantage whatever, and they deny that said alleged invention has remained in the exclusive possession of said complainant and those holding under him, to the great benefit of the public and great gains to said complainant or otherwise, and they deny that of any such gains said complainant is deprived by any acts of these defendants or of either of them.

Sixth.—They deny that, knowing the matters set up in said amended bill of complaint as stated therein and the alleged rights and privileges claimed to be secured unto said complainant and in order to deprive him of the profits, benefits and advantages which might and otherwise would have accrued to him, these defendants have, or either of them has, at the city of New York or elsewhere, without the license or permission of said complainant, at any time since the 9th day of February, 1869, and before the commencement of this suit, unlawfully or wrongfully made or caused to be made, sold or caused to be sold, used or caused to be used improvements in soft pedal attachment for pianofortes which contain the alleged invention or discovery or improvements aforesaid, or substantial or material parts thereof, claimed to be described and patented in the letters patent No. 86,747, the exclusive right to which it is claimed in the amended bill of complaint herein is secured to said complainant. And these defendants deny that the making, use or sale by them or others of any soft pedal attachments for pianofortes containing the alleged invention or discovery aforesaid are unlawful or in violation or infringement of any of said complainant's rights and privileges under the letters patent aforesaid, exclusive or otherwise, and they deny that they continue, or that either of them continues, to make or cause to be made, sell or cause to be sold, use or cause to be used improvements in soft pedal attachments as aforesaid in defiance of said complainant's rights and privileges and to his great and irreparable loss and injury, and that thereby said complainant has sustained and been put to great loss and damage, and has been and is deprived of great gains and profits which he might and otherwise would have obtained and received, but which have been received and enjoyed, and are being received and enjoyed, by these defendants by and through their alleged unlawful acts and doings; and these defendants deny that they have, or that either of them has, derived and received or are or is deriving and receiving from the use of any improvements in soft pedal attachments great gains and profits, as is alleged in the amended bill of complaint herein, or any gains and profits whatever therefrom.

Seventh.—They deny, upon information and belief, the allegations in that portion of said amended bill of complaint contained beginning at the thirteenth folio thereof and ending with the words "wrongful acts aforesaid" in the fourteenth folio.

Eighth.—And these defendants, further answering, state and aver that what is claimed in the letters patent hereinbefore and in said amended bill of complaint mentioned and described as issued and dated February 9th, 1869, and numbered 86,747, to have been the invention and discovery of the complainant, had been patented prior to said complainant's supposed invention or discovery thereof, and said defendant's hereby give notice in accordance with the provisions of section 4,920 of the Revised Statutes of the United States that proofs of the allegations in this paragraph contained will be given by them, and that the name of the prior patentee of said supposed invention or discovery and the date of his letters patent and when the same were granted are as follow, viz.: Daniel B. Newhall, of Boston, Massachusetts, to whom letters patent of the United States, dated November 3, 1841, and numbered 2,330, were granted on said third day of November, 1841.

Ninth.—And these defendants, further answering, state and aver that what is claimed in the complainant's letters patent, numbered 86,747, aforesaid to have been his invention and discovery, had been described in printed publications prior to said complainant's supposed invention or discovery thereof, and said defendants hereby give notice as aforesaid that proofs of the allegations in this paragraph contained will be given by them, and that the titles of such publications are as follows, viz.:

Letters patent of the United States, dated November 3, 1841, and numbered 2,330, issued to Daniel B. Newhall, of Boston, Massachusetts, on said third day of November, 1841.

"Claude Montal, Facteur de Pianos (Avenge), Sa vie et ses Travaux," a book published at Paris in 1857, by Firmin Didot Frères, Fils & Cie.

"International Exhibition, 1862, Jurors' Reports, Class XVI.," published at London in 1865, by Bell & Daldy.

The illustrated catalogue of Messrs. Steinway & Sons, pianoforte manufacturers, in the city of New York, published in the year 1866, at said city.

New York Tribune, a daily newspaper, published in the city of New York; the issue of December 14, 1866.

Wilkes' Spirit of the Times, a weekly paper, published in the city of New York; the issue of December 29, 1866.

New York Daily News, a daily paper, published in the city of New York; the issue of January 4, 1867.

Letters patent of the United States, dated August 18, 1868, and numbered 81,306, issued to Christian F. Theodore Steinway, on said 18th day of August, 1868, and re-issued to himself and William Steinway, November 13, 1877, by letters dated on said last-mentioned day and numbered 7,930.

Tenth.—And these defendants, further answering, state and aver that said complainant was not the original and first inventor or discoverer of any material and substantial part of the thing claimed to be patented by him, and they hereby give notice as

aforesaid that proofs of the allegations in this paragraph contained will be given by them, and that the names and residences of the persons alleged to have invented or to have had prior knowledge of the thing claimed to be patented are as follows, viz.:

Claude Montal, of Paris, France.
Daniel B. Newhall, of Boston, Massachusetts.
F. de Rohden, of Paris, France.
Gaveau, of Paris, France.
Schoules, of Paris, France.
Bachman, of Paris, France.
Steinway & Sons, of the city of New York.
Louis Grunewald, of New Orleans, Louisiana.
Mathushek, of the city of New York.
Messrs. Nunns & Clark, of the City of New York.
Henry Nunns, of Madison, Wisconsin.
John F. Nunns, of the city of New York.
Lemuel Gilbert, of Boston, Massachusetts.
Timothy Gilbert, of Boston, Massachusetts.
Messrs. Decker & Brother, of the city of New York.
G. W. Neil, of the city of New York.
Henry Parmelee, of West Haven, Connecticut.
William Steinway, of the city of New York.
Hellmuth Kraich, of the city of New York.
Henry Kroeger, of the city of New York.
August Hobain, of the city of New York.
Charles F. Tretbar, of the city of New York.
William Wander, of Hartford, Connecticut.
Charles Blasius, of Philadelphia, Pennsylvania.
L. W. Shear, of New Orleans, Louisiana.

Eleventh.—And these defendants further answering, state and aver that what is claimed in the letters patent aforesaid to have been the invention and discovery of said complainant had been in public use and on sale in this country for more than two years before said complainant's application for his said patent, and had been abandoned to the public, and said defendants hereby give notice as aforesaid that proofs of the allegations in this paragraph contained will be given by them, and that where and by whom it had been used are as follows:

Messrs. Nunns & Clark, in the city of New York.
Henry Nunns, in the city of New York.
John F. Nunns, in the city of New York.
Lemuel Gilbert, in Boston, Massachusetts.
Timothy Gilbert, in Boston, Massachusetts.
Messrs. Decker & Brother, in the city of New York.
Henry Parmelee, in West Haven, Connecticut.
Steinway & Sons, in the city of New York.
Mrs. Lenthion, in the city of New York.
Louis Grunewald, in New Orleans, Louisiana.
— Mathushek, in the city of New York.
William Steinway, in the city of New York.
Hellmuth Kraich, in the city of New York.
Henry Kroeger, in the city of New York.
August Hobain, in the city of New York.
Charles F. Tretbar, in the city of New York.
William Wander, in Hartford, Connecticut.
Charles Blasius, in Philadelphia, Pennsylvania.
Robert Goldbeck, in St. Louis, Missouri.
Louis Geilfus, in the city of New York.
Otto Koch, in the city of New York.
J. F. Petri, in the city of New York.
G. W. Neil, in the city of New York.
Thomas Scott, in Granville, Massachusetts.
William Rupprecht, in the city of New York.
Messrs. Edelmann & Co., in Havana, Cuba.
S. August, in the city of New York.
F. W. Dowser, in the city of New York.
E. F. Lieber, in the city of New York.
Messrs. Balmer & Weber, in St. Louis, Missouri.
U. G. Qiepkie, in Rio Janeiro, Brazil.
Messrs. Smith & Nixon, in Chicago, Illinois.
William Q. Titus, in the city of New York.

And these defendants deny that there is any other matter, cause or thing in the said complainant's said bill of complaint contained material or necessary for them to make answer unto, and not herein and hereby well and sufficiently answered, confessed, traversed and avoided or denied which is true to the knowledge or belief of these defendants; all which matters and things these defendants are ready and willing to aver, maintain and prove, as this honorable court shall direct; and humbly pray to be hence dismissed, with their reasonable costs and charges in this behalf most wrongfully sustained.

EVARTS, CHOATE & BEAMAN,
Defendants' Solicitors.

CHARLES C. BEAMAN, of Counsel.

City of Boston, District of Massachusetts, ss.:

Charles F. Chickering and George H. Chickering, being severally duly sworn, doth each for himself depose and say, that he is one of the defendants in the foregoing answer named; that he has read said answer and knows the contents thereof, and that the same is true to his own knowledge, except as to the matters therein stated on information and belief, and that as to those matters he believes the same to be true.

CHAS. F. CHICKERING,
GEO. H. CHICKERING.

Subscribed and sworn to before me this fourteenth day of April, 1885.

[SEAL.] JOHN G. STETSON, U. S. Commissioner.

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MRS. FLORENCE CLINTON-SUTRO,
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THEODORE SUTRO,
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A Pupil of Plaidy and Moscheles, PIANIST AND ACCOMPANIST. Will receive pupils in the art of piano playing. References: Mr. G. Schirmer, Messrs. Martens Bros. Messrs. A. Cortada & Co. Residence, 39 W. 16th St.

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SUCCESSOR TO WM. M. WILSON,
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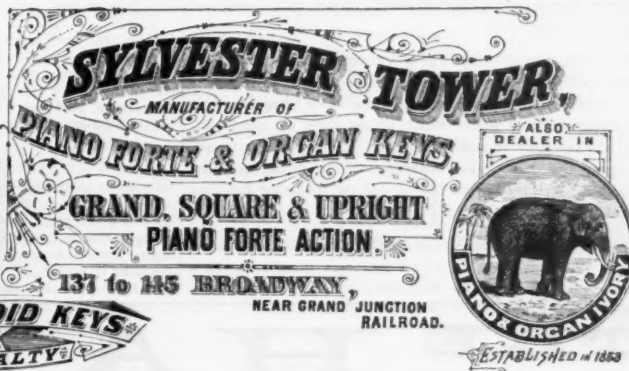
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HOWARD LOCKWOOD, Publisher and Printer, 126 and 128 Duane Street, cor. Church, New York.



THE TRADE LOUNGER.

I NOTICE almost daily for the last five months in our newspapers that one or the other investigation is going on at the Custom House.

Almost every branch of the importing business has been investigated, and since we happily have not come to the importing of cheap German pianos as yet the Custom House has investigated piano materials.

Naturally a prominent house was selected in order to make the desired sensation if any charge could be fastened, no matter how loose.

It seems to me as if the government officials had a perfect craving for worrying merchants and show a desire to the people, or their superiors at Washington, how much "reform" had come in with the new administration, no matter whether they have a case or not.

For almost six months the highly respectable house of Richard Ranft, a house with thirty years' record of unimpeachable integrity and honesty, has been bothered with all sorts of investigations on the part of the Custom-House authorities which finally became so disturbing and unpleasant that Mr. Ranft, Sr., who was quietly enjoying a sojourn at Carlsbad, where he had gone for his health, was suddenly compelled to interrupt his visit and come over here with such documents as did convince the Custom-House people that his integrity could and should not be doubted or impeached.

I have often thought that these Custom-House investigations are, perhaps, in some cases, a necessity, but, on the other hand, I think the Custom-House officials enjoy altogether too much of that arbitrary power which allows them to annoy merchants and interfere seriously with their business, and, after all, the investigation has proved nothing else; but as the merchant had complied with the law he has no redress whatever for time lost, money spent, &c.

The attention of the Treasury Department should be called to this fact, and Mr. Ranft has very good cause for a strong complaint, because Mr. Richard Ranft, Sr., swears before

the American Consul at Dresden that the value of every invoice of Weikert's felt which he sells to his New York house is the true market value of that felt, and Mr. Richard Ranft, Jr., swears before the Deputy Collector here that the value as given on the invoices for Weikert's felt which he receives from his father in Dresden is the true market value and the price which he really pays.

Now, what is the use of any investigation if two oaths have to be made to every single invoice, and even then the felt is carefully examined by expert appraisers at the Custom House. This is a farce.

But more than that. Very seldom do such investigations end without causing some very bitter feeling among competitors who previously were on as good terms as competitors can be.

The practice is that the custom officials call upon the business rivals of the firm which is under investigation, as experts, to give their opinion as to quality and value of the goods imported—certainly a very unpleasant task to perform for any respectable competitor.

Whoever is called as an expert or witness must serve, and consequently, oftentimes against his own will and desire, a merchant is compelled to give opinions which may injure his competitor when in ordinary everyday business he would never have thought for a moment of injuring his rival by such means.

Sometimes, however, these investigations reveal some very interesting facts, and this hammerfelt investigation has shown to me that importing piano felt is undoubtedly the most profitable branch of the entire piano business.

It has never been disputed that the piano trade is one of the most profitable and most prosperous trades, and also the piano key and action business must yield good profits, as is proved by the stately factories that are going up, one after the other, all owned by manufacturers. I never had a chance, however, to estimate the profits that are made in the piano felt importing business, because Mr. Richard Ranft, Sr., lives with his family in Germany and naturally all the profits that are made as well as the purchase-money for the goods goes out of this country.

But now comes this Custom-House investigation. Mr. Richard Ranft swears that the first quality hammerfelt costs in Germany M. 18.80 marks net per kilo., or per pound..... \$2.03 The duty on that amount at 40 per cent. and 35 cents per pound..... \$1.16 Consequently one pound of first quality German hammerfelt costs in New York..... \$3.19 Mr. Ranft sells this felt at \$4 to \$4.50 (according to how sharp the buyer is); generally, however, at \$4.25, and makes an average profit of \$1.06 per pound, or over 33 per cent. on his investment—an exceedingly profitable business.

If the lively competition which we have lately seen in piano felts keeps on the above figures prove that Mr. Ranft can easily afford to drop 20 per cent. more on his present prices, and still make a good profit, and as the domestic manufacturers are already unable to compete with Mr. Ranft in price, it is a very easy matter for him to drive out competition for good—if he does not consider it better policy to allow the home manufacturer to just crawl along for the sake of having nominally a competitor.

"Hardman Pianos."

BELOW we insert a copy of D. S. Johnston & Co.'s advertisement of the Hardman piano, which they are running in the Cincinnati dailies, which issue at least six hundred thousand copies per week.

This accounts partly for the tremendous boom D. S. Johnston & Co. are having in the "Hardman" piano:

THE
IDEAL PIANO
IS THE

Hardman Upright.

It delights all who see and hear it. No tone is so full, rich and musical. No touch is so elastic and lovely. No styles are so artistic and elegant. They are the most beautiful pianofortes of our progressive age. Send for illustrated catalogue and price.

D. S. JOHNSTON & Co.,
46 and 48 Fountain Square.

The Wessell, Nickel & Gross Piano Actions.

WE quote from a letter written by John M. Smyth, the active and energetic Baus agent in Chicago, the following remarks:

"We have noticed lately an inclination on the part of our rivals in business to call the attention of customers who have been looking at the Baus piano to the Wessell, Nickel & Gross action, saying to one of them in particular that if they took the pains to examine the action they would discover the stamp of Wessell, Nickel & Gross in a very prominent place, going on to say (what was, of course, untrue) that any action made by that firm was of the cheapest description, &c.

"Now, since they are using this as a talking-point against the instrument, would it not be well to have those actions particularly which you send to us finished without the Wessell, Nickel & Gross stamp?

Any dealer, no matter who he may be, who makes such a statement as Mr. Smyth refers to above should be exposed, if it were possible to reach him, for remarks of that nature are not only damaging to the many excellent pianos which contain the Wessell, Nickel & Gross action and also damaging to that firm of action makers, but they injure the piano trade throughout, as some of the very highest grades of pianos that are manufactured in the United States are furnished with the Wessell, Nickel & Gross actions.

In fact, the best advice we can give to Mr. Smyth is to have every piano that is shipped to him that contains the Wessell, Nickel & Gross action marked with that firm's name in a prominent place on the action, for that would in itself prove that the piano is O. K.

Every legitimate dealer in the country knows what the Wessell, Nickel & Gross actions are, and the dealer in Chicago who made the remark about those actions is either foolish or had a bad motive.—EDITORS MUSICAL COURIER.]

THE HARDMAN



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Has revolutionized the business in First-Class Pianos. A faultless instrument of unequalled durability, it is sold at a price below that of any other first-class piano made.

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are a specialty, and their success among the best judges has been owing to three facts only, viz.:

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They are SOLD AT MODEST PRICES.

HARDMAN, PECK & CO., Manufacturers.

FACTORIES, 11th & 12th Aves., 48th & 49th Sts. WAREROOMS, 146 Fifth Avenue, above 19th St.
NEW YORK. NEW YORK.



—Mr. H. L. Schreiner, of Savannah, Ga., has returned from Europe.

—Alvin Wilsey is building a new piano and organ wareroom at Ann Arbor, Mich.

—Charles H. Hoyt has opened a music store at No. 570 Myrtle avenue, Brooklyn.

—Miss Martha W. Whipple, of Sheboygan Falls, Wis., is building a large music store at Sheboygan, Wis.

—The Haines Brothers' upright piano is used by Mr. J. T. Macaulay, of Louisville, both in his theatre and residence.

—The labor parade on Monday contained as a large contingent the Pianomakers' Union. Many of the factories were closed on that day.

—A. G. Clemmer has left the employ of C. J. Heppe, Philadelphia, and has opened a wareroom at No. 1423 Chestnut street in that city.

—A. Wales has patented an organ pipe, No. 324,437. M. Gally has patented an organ reed, No. 324,371. E. Gabler has secured a patent on a pianoforte, No. 324,467.

—D. P. Faulds, of Louisville, music dealer, and Mary E. Faulds filed a petition in chancery, on August 25, for a decree empowering Mrs. Mary Faulds to trade and do business in her own name.

—The action factory, Herrburger Schwander, Paris, received a diploma of honor for actions exhibited at the Antwerp Exhibition, and so did the Dominion Organ Company, of Bowmanville, Can., for organs exhibited.

—Mr. J. C. Brown, of New Albany, Md., has moved his stock of instruments to his new store on Pearl street where he has added sheet music and musical merchandise. He represents Smith & Nixon, of Cincinnati, Ohio, in pianos and organs—making the Weber piano his leader.

—F. J. Schwankovsky, of Detroit, is East. He ordered twenty-five grand pianos from Messrs. Knabe & Co., of Baltimore—one concert grand and twenty-four parlor grands, twelve to be shipped at once. Mr. Schwankovsky has made a "big deal" in grands in Detroit.

—In a letter written to us a few days ago, Mr. F. G. Smith, manufacturer of the Bradbury piano, says: "From present indications I believe that we will have a good fall and holiday trade—indeed, mine has already commenced—mostly in uprights, which seem to be the general favorites among all classes of people. I don't think there will be many square pianos made after a few years in the United States. I am making a great many fancy uprights of different kinds of wood, such as bird's-eye maple, mahogany, French walnut, &c. But rosewood is and always will be the leading wood to build pianos from. A great many like the ebony finish, some plain, and others wish quite a display of gilt to lighten it up, which makes quite a showy case."

—Messrs. C. Gill & Son, piano and organ dealers, Charleston, S. C., write to us that the "music trade in Charleston is dull just now, as nearly every one is feeling the effects of the storm that lately swept over our city and which flooded stores, unroofed houses, and damaged the city and surrounding country to the amount of a million and a half dollars. The outlook for the coming season is very promising, and notwithstanding the slight injury to the crops it is prophesied that this will be the best business season we have had in years."

—Charles W. Kremer, of New Albany, Md., has opened a music store, with a full line of sheet music and musical merchandise. He handles H. Baldwin & Co.'s celebrated line of instruments, and has a nice stock of Steinway, Decker Brothers', Haines and Fischer pianos, Estey and Shoninger organs. Mr. Kremer is a young man of good business qualities and a clever pianist, and thoroughly understands the trade, having been in the music business with his father for over ten years. He intends to push things in the music line.

—The new catalogue of the Mason & Hamlin Organ and Piano Company (October, 1885) contains descriptions of one hundred regularly manufactured styles of instruments manufactured by this celebrated house. Several of them are new, and are now offered to the trade for the first time. The catalogue is veritably a large brochure, handsomely illustrated, and its contents are interesting reading matter for the public at large.

—On Saturday last a large number of the piano and music houses closed at 1 P. M. Others remained open on account of extra business and the fact that the understanding between the different firms in the piano business was that the agreement in reference to early closing on Saturdays remained in force only during the months of June, July and August.

—A. Baus & Co., of Twenty-third street, report an active wholesale trade. Their traveling agent, Mr. J. Haynes, has just returned from the White Mountains, and started Monday on a business tour through Pennsylvania, Delaware and Maryland. The firm will have a fine display of pianos at the coming Delaware State fair.

—We know of a splendid piano and music business which is located in a city of about 200,000 population and which is for sale. The right man will find this an unequalled opportunity. Bad health is the reason for offering the business for sale. Address B. M., care of THE MUSICAL COURIER.

—Mr. Carl Mand, the Coblenz (Germany) piano manufacturer, received the first prize and grand diploma of honor at the Antwerp Exhibition for grand pianos, and the same distinction for upright pianos. The firm of Mand does not manufacture square pianos.

—Saxe & Robertson, the agents here of the Estey Organ Company, through their new transactions with the Estey Piano Company are kept very busy at present. The orders now in hand will keep the house busy for the next two months.

—Through their traveling agent, Phil. A. Starck, Story & Clark, have just arranged with H. M. Brainard, of Cleveland, Ohio; S. Hamilton, of Pittsburgh, and A. G. Clemmer, of Philadelphia, for the sale of their organs.

—Weidenslauffer, the Berlin piano manufacturer, has shipped a "Mignon" piano to Mr. Geo. W. Herbert, where the instrument is now to be seen. It is handsome in case-work, but is lacking in tone power.

—H. V. Eldridge, formerly with Geo. D. Smith, has opened piano rooms at 15 East Swan street, Buffalo, N. Y.

—There are over 65,000 J. & C. Fischer pianos now in actual use in this country, and the number is rapidly approaching 70,000.

—Mr. Joe Flanner, of Louis Grunewald, New Orleans, who is in town at present, has great faith in the new exhibition which opens in New Orleans in November.

—Among the new agents of the Krakauer piano are Professor Kaiser, St. Cloud, Minn.; Smith & Co., Little Rock, Ark., and Paul W. Friedrich, Grand Rapids, Mich.

—Mr. Joseph Billings, of Billings & Co., has returned to the city, almost entirely recovered from the severe attack of inflammatory rheumatism which he suffered from for over three months.

—The Ludden & Bates Southern Music House, of Savannah, did \$10,000 more business in pianos and organs in July this year than in July, 1884, and did a larger trade during the same month than during December, 1884. The Southern trade has never been in such healthy condition as at present.

—Mr. F. H. Underwood, formerly with the Smith American Organ Company, the recently-appointed American consul in Glasgow, has taken up his residence at Philp's Cockburn Hotel, 141 Bath street. This will bring him in contact with the large number of his countrymen who frequent the house.

—Fire broke out last Friday afternoon on the stairway leading to the third floor of the building occupied by Otto Sutor & Co., 207 W. Baltimore street, Baltimore. The two lower floors were damaged by water alone. Mr. Sutor's principal loss is on sheet music, his pianos, organs, &c., suffering but slightly. He thought his loss would be from three to five thousand dollars, which is fully covered by insurance in different companies.

—Messrs. Steinway & Sons will ship by to-morrow's Hamburg steamer an extra fancy style upright to His Majesty the Sultan of Turkey, ordered by him a short time ago. The piano is shipped from here to Hamburg, and thence by rail and water to Constantinople. The workmanship throughout is highly artistic, the case being original in design, finished in ebony and silver, with embellishments and ornaments that make it a most attractive piano. Mr. William Steinway arrives in London this week from the Continent.

—Behr Brothers & Co. have recently issued a new edition of their catalogue of upright pianos, which typographically presents a handsome appearance. On the cover is printed in gold the medals which this young and enterprising firm received at the New Orleans Exhibition, and they show their appreciation of good workmanship by the following letter, addressed to the proprietor of the Lockwood Press, who printed the catalogue:

Howard Lockwood, Esq.:

DEAR SIR—We desire to express to you our appreciation of the last edition of our catalogue with which you just furnished us. It presents a very handsome appearance, and we have received very many expressions of approval from our agents and others to whom we have sent copies, all of them speaking of it in the highest terms. First-class goods must be fittingly represented, and we are perfectly satisfied with your work. Yours very truly, BEHR BROTHERS & CO.

NEW YORK, August 31, 1885.

ATTENTION!—A competent piano salesman, to visit the wholesale trade all over the country, can secure a permanent position with a large firm of piano manufacturers. Address, WHOLESALE, care of MUSICAL COURIER, 25 East Fourteenth street, New York.

RUD. IBACH SOHN,

BARMEN, Neuerweg 40,

— MANUFACTURER OF —

Grand Upright Pianos

TO THE IMPERIAL COURT OF GERMANY.

THESE beautiful instruments are designed and executed by true artists. They combine with a tasteful, elegant exterior and thorough solidity of construction a great and noble tone, that is at once powerful and delicate, sonorous and sympathetic. They must be heard and seen, to be fully appreciated. Testimonials from great authorities. Prizes at many Exhibitions.

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CONCERT and PARLOR GRANDS,

Preferred and praised by the artists for TONE AND TOUCH.

Artistic Cases in any Style to order, with strict correctness guaranteed.

COLOGNE. Unter Goldschmied 38.



INTERIOR OF PARLOR GRAND.



UPRIGHT, ITALIAN RENAISSANCE.

Violin Making.

IN a recent issue of the *Scientific American* some one asked for names of works on "Violin Making." An esteemed correspondent gives the following authors: Otto on the "Construction of the Violin," &c., Davidson on the "Violin," two very interesting works, the latter being much the more practical.

The first three volumes of "Amateur Work," published by Ward, Lock & Co., London, England, have the most complete articles, theoretical and practical, ever published. They are written by a pupil of Chanot, one of London's best makers. Some splendid violins have been made from the directions given. To the above may be added "Construction of the Violin," by H. P. Smith.

Factory Hints.

A NEW WOOD FILLER.—In order to avoid the necessity of using wood fillers of different composition for light and dark woods respectively, Mr. Henry Hales, of Ridgewood, N. J., has recently patented a composition of a transparent nature for use on all woods indifferently. It comprises finely powdered soapstone or talc, finely powdered glass, and a suitable liquid vehicle of oil or varnish, the soapstone enabling the operator to obtain a better polish than could be obtained with the glass alone. The patent points out the proportions and manner of mixing and applying the composition, which is intended to impart only sufficient color on light woods to fully develop the grain, while sufficiently transparent to leave no perceptible mark of its presence on dark woods.—*Scientific American*.

Exports and Imports—Port of New York.

EXPORTS.

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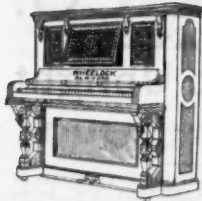
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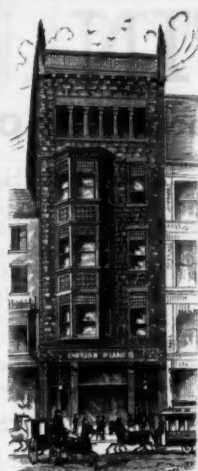
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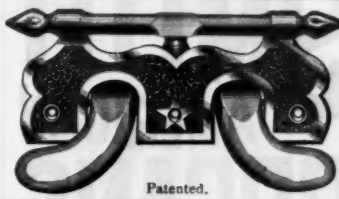
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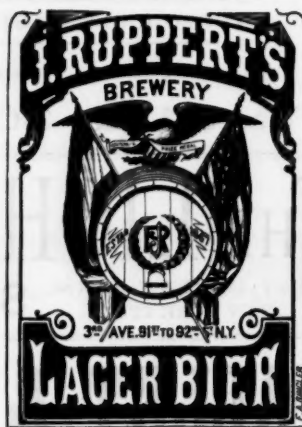
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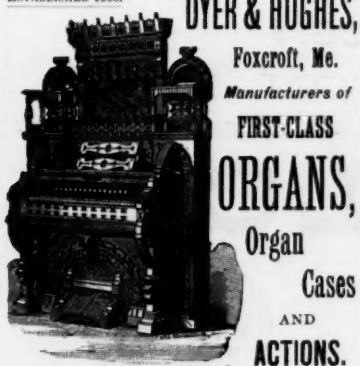
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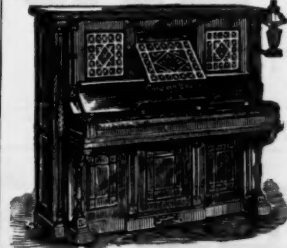
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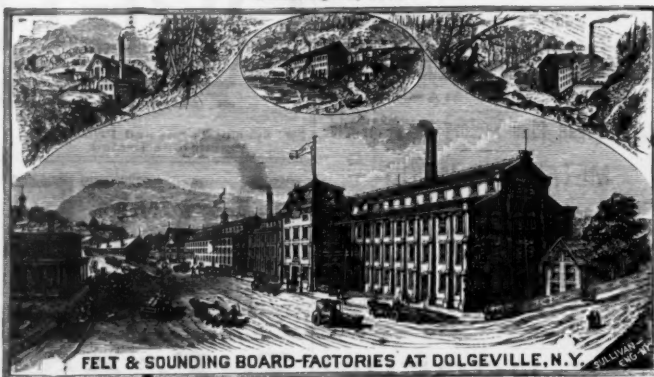
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